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ABSTRACT

Developed for Manitoba (Canada) educators, this guide is designed to assist teachers and administrators in the implementation of a K-12 art program. Among the goals outlined are: (1) teachers should emphasize major components of the art program, including skills and concepts central to art education; (2) teachers need to give feedback about the progress of students and the success of programs; (3) educators should establish needs and priorities for resources, materials, facilities, staffing, and professional development; and (4) educators need to ensure that essential learning takes place in an art education program. Program evaluations for the early years, the middle years, and the senior years are provided. The responsibilities of administrators in art evaluation are presented and resources to help teachers evaluate the art of special needs students are identified. A 12-item bibliography also is included. (DB)

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Curriculum Support Series

Art Evaluation Guidelines

K-12

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Art Evaluation Guidelines

K-12

CURRICULUM SUPPORT SERIES

MANITOBA EDUCATION AND TRAINING

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INTRODUCTION

Evaluation is an ongoing part of the process of teaching art. Students are continually receiving messages about their abilities, progress and knowledge. When a child says, "I make good pictures," or, "I can't draw" someone has been evaluating. The problem is that the evaluation may not be based on realistic expectations or may not include information which allows the child to improve or progress, and therefore it may not be a valuable contribution to the child's learning.

Evaluation in art has often suffered from a misunderstanding that art cannot be evaluated or that a teacher should not "interfere" with the child's creative process. Yet, without intervention there is no teaching and without constructive evaluation little progress will be made, with the result that students may grow up with the belief that they are "no good in art" or lack talent.

In order to evaluate, a teacher must have clear objectives for student learning in art separate from objectives which have to do with attitude and behaviour. While the latter are of concern to the teacher, "trying hard" is not a comment to be made about the development of skills or the understanding of art concepts. Comments about attitudinal concerns may well be an important part of a student's report, but they should be made in addition to and not as a substitute for evaluation of the child's progress in art.

If an art program is based on clearly defined goals and objectives, with consistent feedback and record keeping, evaluation is both possible and essential. When the feedback provided allows a child to progress, be challenged and gain mastery of the various skills in art, such concerns as self-esteem and a positive attitude will take care of themselves.

On the same basis, program evaluation assists the teacher in determining the degree to which the program meets the goals of art education, what the program's strengths and weaknesses are and what sorts of resources might be needed to support the program. It ensures that administrators and teachers have similar expectations and that these expectations can be communicated to students and to parents. Program evaluation simplifies and focuses the planning process so that isolated art ideas do not become substitutes for an art education program which has continuity within the year's program and from one grade to the next.

GOALS OF ART EVALUATION

1. To assist teachers and administrators with the implementation of the art program.
2. To emphasize major components of the art program, including skills and concepts central to art education.
3. To give feedback about the progress of students and the success of programs.
4. To establish needs and priorities for resources, materials, facilities, staffing and professional development.
5. To ensure that essential learning takes place in an art education program.

RESPONSIBILITIES OF ADMINISTRATORS

Some factors which have been identified as being critical to teacher effectiveness and student progress in art are:

TIMETABLES

Early and middle years teachers should have 90-120 minutes of scheduled time for art classes per cycle, in addition to integrating art with other subjects.

Senior high art should receive the 110 hours required for a course credit.

It is desirable to allocate teacher preparation time before a class and to schedule art classes consecutively whenever possible if the room designated for art is to be used for other subjects as well.

Time allotment at the secondary level should include at least one double period per class of students in a cycle. Secondary students interested in the arts should have the opportunity to take more than one arts option whenever possible.

CLASS SIZE AND FACILITIES

Art classes have some of the same safety concerns as shops or home economics classes. Students are often mobile and are likely to use tools and materials requiring close supervision. Use of all hazardous materials is discouraged and even some "safe" materials, which can be misused or be dangerous unless proper ventilation, cleaning facilities and adequate space are provided, should be used with caution.

It is assumed that most art at the elementary level is done in the regular classroom. However, the more complex processes at the secondary level require greater space, more facilities and a smaller student-teacher ratio. The number of students seen in a cycle also affects the art teacher's ability to provide a varied program, give individualized instruction and evaluate student progress. A teacher who sees 300 students a cycle may barely get to know names in the first reporting period. Student-teacher ratio and space requirements should also be assessed when special needs students are integrated into the classroom.

REPORTING

Reporting in art should be consistent in format and degree of detail with reporting in other subjects within the school.

PROFESSIONAL DEVELOPMENT AND RESOURCES

All teachers should be made aware of the support services, resources and professional development (PD) opportunities available at the local and provincial levels and be advised to make PD in art a part of their planning. PD in art is particularly important as many teachers have not had the benefit of good art programs in their own backgrounds.

Adequate funding should be provided for recommended art supplies, teacher and student books, visuals and field trips. At the secondary level, the art teacher's supplies should be kept separate from general art supplies for the school in order to allow the art teacher to plan a year's program.

A generally supportive attitude towards art should be present at all levels. Opportunities for field trips, visits with artists, extra-curricular activities, displays and acknowledgements of artistic achievements should be provided. Care should be taken that activities such as decorating for school functions or participating in art contests not become substitutes for a sound art program. (The latter is discouraged by art educators.)

THE SPECIAL NEEDS STUDENT

It would be impossible in these guidelines to anticipate the various kinds of modifications to the art program required to meet the many kinds of special needs of students. Just as the program itself needs modification, so too do the evaluation criteria need to match the program. Some specific modifications are outlined in resources developed and made available by Manitoba Education and Training such as the sourcebook Towards Independence: Learning Strategies for the Trainable, Mentally Handicapped and materials on gifted education.

Clearly, the application of **diagnostic**, **formative** and **summative** evaluation is as important for students in a modified program as it is for students in general. A comprehensive discussion of evaluating the special needs student is contained in the book Making the Grade: Evaluating Student Progress.*

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* R. J. Cornfield, et al, Making the Grade: Evaluating Student Progress (Scarborough, ON: Prentice-Hall, 1987), pp. 204-225.

EARLY YEARS PROGRAM EVALUATION

In keeping with early years philosophy, art education should be activity-based and process-oriented. The classroom should provide opportunities for learning in three areas--**visual awareness**, **art production** and **art appreciation**. The visual imagery used should be carefully chosen as good examples of visual communication. Just as the written communication found on posters for the classroom should not contain grammatical errors or poor language usage, so the visual examples used in the classroom should not be trite, stereotyped or bad representations of commercial art. The classroom may be the earliest source of "art" exposure for children; therefore, the experience of art in this context should be sound.

The following checklist indicates characteristics of a desirable early years art program.

CHECKLIST

	COMMENTS
VISUAL AWARENESS	
1. A variety of natural and constructed objects are available for children to explore--e.g., stones, shells, plants, feathers, tools, small machines, etc.	
2. Photographs of the environment are available for study.	
3. Activities include sensory awareness walks, and looking at and talking about sensory experiences in the environment.	
ART PRODUCTION	
4. Art products are child-determined rather than teacher-determined. They reflect the individual decision making of each child (i.e., each child's product is different from others in the class).	

COMMENTS

5. Colouring sheets, tracers, kits, and molds are absent in all subject areas.

6. Children's work is regularly and attractively displayed. Students are provided with opportunities to discuss their work with the teacher and each other.

7. Children explore a wide variety of art media and techniques (e.g., two- and three-dimensional art).

ART APPRECIATION

8. Works of art in a variety of styles and media are available for viewing, and discussion of art work is a regular activity. Illustrated books are used as a learning resource in the classroom.

9. Visits to art exhibits or studios are incorporated where possible. Guest artists are invited to the classroom to talk about their work.

GENERAL

10. Learning centres in art provide opportunities for development in all three areas of the art program: visual awareness, art production and art appreciation.

11. The teacher is able to state clear objectives for each lesson and has the means of evaluating whether objectives have been met.

	COMMENTS
12. Problem-solving skills are developed through open-ended activities.	
13. Children are using art language and developing general vocabulary for discussing art.	
14. An attempt is made to integrate art with other subjects so that new learning occurs in each area (i.e., art is not used merely to illustrate or decorate).	
15. Lessons are sequenced in such a way that each lesson builds on previously learned skills and concepts.	
16. There is evidence of a well-planned system for the distribution of materials, clean-up, etc.	

EARLY YEARS STUDENT EVALUATION

Teachers evaluating student progress in the early years should have an understanding of the stages of artistic development so that diagnosis and intervention can be appropriate to each child's development. These stages are outlined in the Early Years Sourcebook developed by Manitoba Education and Training. A great deal can be learned about the ways in which a child solves problems, demonstrates willingness or unwillingness to take risks or uses sensory information by watching a child's involvement in making or talking about art. Ongoing record-keeping of a young child's work will be necessary, as the end product may not be a satisfactory record of what is learned in the process.

EVALUATION TECHNIQUES

The emphasis in the early years is on process, not end product. **Anecdotal notes**, **samples** of student work, **discussion** with individuals and groups of students, and **observation** of students performing different tasks will help teachers to evaluate student progress.

Formative evaluation should give direct feedback that is consistent with the objectives of the program and with the expectations communicated to students. If, for example, students are being encouraged to experiment with colour-mixing, positive reinforcement should be given to students who discover new colours and not necessarily, at that time, to the student who draws well. As early years students are at different stages of development, an emphasis

on process will allow for teacher input even at the manipulative (scribble) stage. Comments such as "what will happen if you put one colour over another?" or "what kind of line will you get if you paint on wet paper?" allow children to experiment with the process of mark-making without concern for "making it look like something." When children are at the symbol-making stage, a teacher can direct them to look carefully and add details so that the visual language gradually becomes more refined, in the same way that the spoken language does. This type of formative evaluation also takes place in an art appreciation or visual awareness lesson and has as its purpose the improving of the artistic process and development of skills.

Summative evaluation should give children, parents and administrators a summary of progress, skills and knowledge observed over the reporting period. Reporting in art should be consistent in format and degree of detail to reporting in other subject areas. To give a detailed report of skills in some subjects while making general assessments such as "satisfactory" or "shows interest" in art suggests a lack of expectations and objectives in art and conveys poor feedback to students.

The following checklist indicates concepts and skills to be developed in the early years art program.

CHECKLIST

	COMMENTS
VISUAL AWARENESS	
The child:	
1. actively explores the environment through the senses;	
2. observes relationships and details in the environment;	
3. uses appropriate language to describe design elements (e.g., line, colour, shape, texture, space) in the environment.	

COMMENTS

ART PRODUCTION

The child:

4. shows some facility with a number of different art media;

5. reflects an awareness of the visual environment through his/her art work;

6. is able to use experience and imagination in creating individual imagery;

7. shows an ability to use and to elaborate on a variety of ideas.

ART APPRECIATION

The child:

8. is able to describe what he/she sees in a work of art;

9. is able to identify and describe the elements of art and how they are used in a work of art;

10. is able to express and support some ideas about the meanings of works of art;

11. can discuss works of art in a variety of media and styles.

MIDDLE YEARS

MIDDLE YEARS PROGRAM EVALUATION

In the middle years, the emphasis is on developing and improving observational skills, as lack of such skills often results in simplistic, inaccurate drawings which do not satisfy the students' desire for realistic representation. Students at this level therefore often lack confidence in their art-making skills. The three areas of **visual awareness, art production** and **art appreciation** are important for the development of a wide range of skills and concepts in art. In the middle years, as the child moves gradually from the concrete to the formal stage of development, increasingly abstract problem-solving situations are possible. For example, art appreciation sessions in the middle years should move into a greater level of abstraction and students should begin analyzing several alternatives in art production. The junior high art curriculum recommends double periods in art to allow for more extensive, longer-term projects in art.

The following checklist indicates characteristics of a desirable middle years art program.

CHECKLIST

	COMMENTS
<u>VISUAL AWARENESS</u>	
1. There is evidence of the use of a variety of objects, photographs and experiences to develop observational skills.	
<u>ART PRODUCTION</u>	
2. Art products reflect the individual decision making of each student. There is evidence of each student's personalization of a common theme.	
3. Art works are produced in the absence of kits, patterns, molds and predetermined end products.	

COMMENTS

4. Students' work is regularly displayed and opportunities are provided for critical analysis of their own and others' work.

5. There is evidence of exploration of a wide variety of media with some in-depth development of skills and ideas.

ART APPRECIATION

6. Works of art are available for students to view. Systematic critical analysis of art work is a regular part of the art program (see Feldman approach in art curriculum introduction).

7. Field trips to art exhibits or studios are incorporated where possible. Guest artists are invited to the classroom to talk about their work.

8. There is evidence of students' awareness of the social and cultural contexts of art.

GENERAL

9. The teacher is able to state clear objectives for each lesson.

10. The teacher is able to evaluate student progress based on specific objectives. A record of process information should be maintained so that the end product does not become the total focus.

COMMENTS

11. Critical and creative thinking skills are developed through open-ended activities (i.e., students' decision making and interpretations are emphasized).

12. Students understand and use art terminology in discussions.

13. In addition to offering the regular art program, an attempt is made to integrate art with other subjects where possible.

14. Lessons are sequenced in such a way that each builds on previously learned skills and concepts.

15. Themes used in the art program are relevant to middle years students.

16. There is a systematic approach to the management of supplies, clean-up and physical requirements of the program.

MIDDLE YEARS STUDENT EVALUATION

Middle years students often show a lack of confidence in their art. If they have not received the kind of feedback which allows them to progress in their abilities to use and understand visual communication, or if they see that their drawings, for example, are no more refined than they were in grade one or two, they will often practice avoidance techniques such as making their figures very small, drawing random patterns instead of realistic representations or viewing the art class as a social event and consequently doing very little work. If this situation is reinforced by a lack of objectives or expectations for the program, little progress will be observed. As a result, art may be dropped as soon as it becomes an option or, in some cases, chosen because it is an easy option and "no one fails art."

For these reasons, early student evaluation must be diagnostic and give students and teachers information about strengths and weaknesses. Clear objectives and good feedback can help a student see progress, an important factor enabling further learning to take place.

EVALUATION TECHNIQUES

Evaluation techniques such as **observation**, **discussion**, **tests**, **student-teacher conferences** and **projects** apply to many subject areas including art; however, two techniques that are particularly relevant to the evaluation of art are the **student portfolio** and the **art journal**. A student portfolio can contain examples of both exercises and finished work. Having samples of work throughout a reporting period and from one period to the next allows teachers, students and parents to see progress and development. In addition to the portfolio, an art journal is recommended as a working tool for the student and as a record of the process of making and responding to art. An art journal can contain exercises, written assignments, notes and tests, sketches, preliminary project proposals, and a collection of photographs, magazine pictures and visual imagery. It can help a student develop the habit of "collecting" visual ideas on an ongoing basis and using images that reflect a personal interpretation of a theme. The journal can also contain the student's summary of group discussion and personal opinions--which can help a teacher determine the student's contribution to critiquing and group discussion sessions.

Important formative evaluation takes place in the day-to-day teacher-student dialogue, in comments in the art journal and on work in progress.

It is important that summative evaluation not centre on the art production aspect to the exclusion of other components of the program. Since the program has the development of art appreciation skills as one of its goals, reporting in art must also take this component into consideration. Students may have superior critiquing skills but their strengths might not be recognized if the final art production were the only measure of success.

Teachers are referred to the Middle Years Sourcebook developed by Manitoba Education and Training for further suggestions about evaluation techniques for the middle years.

The following checklist indicates concepts and skills to be developed in the middle years art program.

CHECKLIST

	COMMENTS
VISUAL AWARENESS	
The student:	
1. applies elements and principles of design to analysis of the environment;	
2. uses the environment as a source of artistic ideas;	

3. uses appropriate design language to describe visual experiences.

ART PRODUCTION

The student:

4. uses a variety of art media and is able to make appropriate choices;

5. develops ideas well–going beyond stereotype to personal interpretation of a theme;

6. uses an art journal to collect ideas and visual imagery;

7. shows a variety of problem-solving skills in developing art work.

ART APPRECIATION

The student:

8. is able to analyze a work of art in terms of design elements and principles;

9. is able to interpret art work in a variety of styles and to support interpretations;

10. is able to understand and use formal art criticism (e.g., the Feldman approach);

11. is able to analyze and discuss own work with the class;

12. has some understanding of the social, political and cultural contexts of art.

SENIOR YEARS

SENIOR YEARS PROGRAM EVALUATION

The senior high art program is characterized by an in-depth exploration of ideas. Technical proficiency with media is seen as a means to an end and not as an end in itself. Senior high students are involved in an artistic inquiry process whereby they increase critical thinking skills, learn about artists and their work, acquire increasing aesthetic awareness, develop media skills and design knowledge and express their own ideas. Ideally, the senior high student moves through the program on a teacher-directed to student-directed continuum, learning to take responsibility for formulating as well as solving problems.

The following checklist indicates characteristics of a desirable senior years art program.

CHECKLIST	COMMENTS
1. Students move through the steps of the artistic inquiry process, proceeding from the fact-finding stage to the application of a personal, well-developed solution to an artistic problem.	
2. Ongoing development and evaluation of ideas is evident in the use of such tools as art journals and student proposal forms.	
3. In each unit of the program, attention is given to the areas of history/culture, media, design and art criticism.	
4. A variety of works of art are displayed and discussed. In-depth analysis of art and concern for putting art in a social, cultural and historical context are evident.	

COMMENTS

5. Field trips to art exhibits and studios are incorporated with critical analysis as a regular part of the art program.

6. Encouragement of student-directed learning in art is apparent.

7. Lessons are sequenced to allow for long-term, in-depth experiences.

8. Ideas are explored through discussion, writing and research as well as art production.

9. There is evidence of encouragement of in-depth development of ideas rather than use of stereotyped, borrowed imagery.

10. A variety of print and non-print resources is available within and outside the classroom.

11. Students are provided with a variety of media and given opportunities to gain in-depth experience in one or more areas.

12. Student work is regularly and attractively displayed by students.

13. A variety of formative and summative techniques are used in evaluating students.

SENIOR YEARS STUDENT EVALUATION

The senior years student is expected to master the basic skills and concepts introduced in the earlier grades and to begin to make more decisions about the appropriateness of particular media and design choices. In addition, the student should be starting to use resources outside the classroom and have some understanding of the role of art in society.

The historical time line chart accompanying the senior high art curriculum is intended to help students to see how art in a particular era reflects the social, political, artistic and scientific features of that era.

EVALUATION TECHNIQUES

Diagnostic evaluation is important as the student enters the high school art program. Some students will have participated in comprehensive junior high art programs, while others may not have taken art since elementary school.

Systematic formative evaluation through day-to-day dialogue and discussion, art journals and projects is essential to art learning and development in the senior years, just as it is in the early and middle years.

Evaluation should not be equated with grading or summative evaluation as the latter is only a small part of the information about progress received by a student; the grading system must be supported by substantive feedback to the student.

The various areas of focus in the senior high art program demand a variety of evaluation techniques. **Discussion, teacher observation, tests, written assignments, student-teacher conferences, critiquing sessions** and **art projects** all measure learning in different content areas of the curriculum. The senior high art guide refers to the **art sketchbook/notebook** as an important means for the student to gather visual information and ideas and as a record of the process of idea development. The art sketchbook/notebook or art journal can contain sketches, printed images, notes, summaries of discussion, written assignments, critiques and preliminary project plans. The teacher can see the development of ideas and the scope of research and experimentation of each student and does not, therefore, have to rely only on the final product as an indication of learning.

Class critiques of the works of artists and of students can allow for feedback from all students, thus constituting an important technique for formative evaluation.

The Evaluation Checklist included in the senior high art curriculum guide (pp. 125-127) is reproduced below. It outlines the main concepts and skills to be developed in the senior years art program, with Level "A" representing a basic level of skill development in students, and Level "C" an advanced stage.

CHECKLIST

COMMENTS

IDEA DEVELOPMENT AND EXPANSION

Level

A. Can expand on idea initiated by teacher.

B. Researches sources for idea.

C. Initiates and develops idea independently.

MEDIA FACILITY

A. Exhibits mastery of techniques and skills.

B. Explores new media and techniques.

C. Applies appropriate media to ideas.

DESIGN

A. Shows an understanding of design elements and principles.

B. Explores design aspects in work.

C. Applies design consciously in art work.

CRITICISM

A. Applies basic critiquing techniques.

B. Applies basic critiquing techniques to own art and that of peers.

C. Applies various critiquing techniques and methods to art.

APPRECIATION

A. Understands how values and ideas are expressed in visual art form.

B. Interprets symbolic meaning in visual art.

C. Understands conceptual and realistic forms of expression along with style.

ART HISTORY AND CULTURE

A. Understands how artists relate to themes and ideas.

B. Shows awareness of the social and political context of art.

C. Has a sense of historical progression in art and is able to give a personal response to own culture.

INQUIRY PROCESS

A. Demonstrates a facility with basic inquiry techniques.

B. Explores new methods of inquiry.

C. Applies inquiry techniques independently when developing a project.

COMMENTS

PRESENTATION

A. Applies effective presentation techniques to individual pieces of art in order to impart a finished quality to own work.

B. Demonstrates an awareness of audience and purpose of own work.

C. Demonstrates knowledge of display and exhibition techniques.

O1 AND 00 CREDITS

The revised (1988) senior high art curriculum allows for the 00 credit in art in addition to the previously offered 01 credit. Essentially, the difference is one of depth. The 01 program is intended as the general program exposing students to various areas of art learning. It is designed for the student who wishes to have a basic understanding of art, with experience in the four areas of media, design, history and art appreciation. The intent of the program is to see students progress over the three years from a teacher-directed (Level A) to a student-directed (Level C) program. However, some students will not progress beyond Level A while others will show ability to function at Level C throughout most of the program. Students who wish to use art in further arts or humanities programs should be encouraged to take the 00 credit in the second and third years of the program. The 00 program requires a greater depth of exploration in all areas, including higher-level critiquing skills and the ability to develop variations and expand on a creative theme.

Because students may enter the senior high school program without previous secondary experience in art, a general (101) art course may be offered to all students in the first senior year. This allows a teacher to make some diagnostic evaluation and to advise students as to which course is most suitable for them for the next year. However, the differentiation between 01 and 00 should begin the second year of the program. Students should sign up for either a 201 or 200 program as they do in other subject areas and should be evaluated according to the standards established for the respective programs. Students who are enrolled in a 00 program but do not succeed in it, should not receive a 01 credit. Similarly, they should not receive a 00 credit because they excel in a 01 program. Art 300 should not be taken without the 200 prerequisite and a student entering art for the first time (even if in grade 12) should expect to receive a 101 or 100 credit.

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